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## **Finding aid for the Jacques Callot etchings, ca. 1615-1635**

Finding aid prepared by Anne-Marie Schaaf.

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## Descriptive Summary

**Title:** Jacques Callot etchings

**Date (inclusive):** ca. 1615-1635

**Number:** 890027

**Creator/Collector:** Callot, Jacques, 1592-1635

**Physical Description:** 429.0 prints(4 boxes)

### Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

Los Angeles, California, 90049-1688

(310) 440-7390

**Abstract:** French etcher and engraver (1592-1635). The 429 prints in this collection represent approximately one-third of Callot's works. These prints reflect Callot's major themes of religion, theater, genre, allegory, and war, and many are rendered in his characteristically miniature format. All prints are etchings except for one set of engravings; some etchings include engraving.

**Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).

**Language:** Collection material is in French

### Biographical/Historical Note

Jacques Callot was born in 1592 in Nancy, the capital of the duchy of Lorraine. His parents were part of the court circle, his father being herald-at-arms to the Duke of Lorraine and a member of the Duke's bodyguard of archers. When Charles III died in 1608, Callot's father was placed in charge of the obsequies, thus presaging Callot's own royal activities later in life. Callot received his first instruction from Claude Henriot, the court painter, in 1606. He was then taught by Demenge Crocq, a silversmith and engraver who also made ornamental designs on paper. According to André Félibien's *Entretiens sur la vie et sur les ouvrages des plus excellents peintres anciens et modernes* (1666), Callot learned his trade in Remigio Cantagallina's workshop in Florence after running away to Italy with a band of Bohemian gypsies.

More reliable sources record Callot arriving in Rome in 1609 in the company of a Lorraine diplomat. He spent three years as an apprentice in the workshop of Philippe Thomassin (1588-1660), an engraver and publisher of reproductive prints. He also became familiar with the studios of Francesco Villamena (1566-1626) and Antonio Tempesta (1555-1630). Tempesta, a Florentine, took Callot to Florence in 1612 to assist with etching the funeral book of Margherita of Austria, the Queen of Spain; Callot's first published etchings were illustrations for this book. He remained in Florence afterward and entered the service of the Medici in 1614. He made engravings of the life of Ferdinand de Medici and etchings after courtly festivals and theatrical productions, many designed by Giulio Parigi.

After Cosimo II de Medici died prematurely in 1621, Callot returned to Nancy with Charles IV of Lorraine. While in Nancy, Charles commissioned him to organize, design, and make etchings after a festival, the *Combat à la Barrière*; Infante Isabella of the Netherlands commissioned him to etch a large view of the Siege of Breda; and Louis XIII commissioned him to etch plates of other sieges. In 1629 and again in 1630 and 1631, Callot spent a few months in Paris. He remained in Nancy, where he suffered illness for the last five years of his life and died in 1635.

Callot began his career as an engraver, learning the more formal and meticulous intaglio practice. When he became an etcher, his innovations added durability and improved capacity for variety to etching's established virtues of speed and flexibility. Callot executed over 1400 prints--single prints, suites, and book illustrations--in a lifetime of forty-three years. Many of his plates were published and subsequently owned by his childhood friend from Nancy, Israël Henriot (ca. 1590-1661), who established himself as a printmaker, seller, and publisher in Paris. Many prints were taken from his plates after his death (over 300 copper plates remain at the Musée Historique Lorrain in Nancy), and he has continued to be popular and very influential for etchers and other artists.

In 1617 Callot first experimented with the hard, quick-drying varnish of mastic and linseed oil used by Florentine makers of stringed instruments. This hard etching ground did not chip off the plate or cause pitting and fowl biting, as was common with the soft ground commonly used for etching until that time. Without the likelihood of accidental damage to the plate, the hard ground expanded the possibilities of repeated biting, a practice that Callot employed to effectively create light and space, although he did not discover it. The hard ground also provided a better surface for the manipulation of metal tools, another area of Callot's innovations. He invented the *échope*, a steel cylinder cut at a slant at one end, larger than the

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usual etching needle and more like the tools used by wood engravers. The échoppe, which he used in many sizes, allowed him to vary the width of his lines, swelling and diminishing them as engravers did, to suggest the volume of forms and vigorous physical movement. Abraham Bosse's 1645 treatise, *Traicté des manieres de graver en taille douce svr l'airin par le moyen des eaux fortes, & des vernix durs & mols*, publicized Callot's technical accomplishments and spread their use.

The principal aspects of Callot's artistic personality are his technical virtuosity, his draftsmanship, and his distinctive use of a miniature format. His ambitious, lively compositions, usually of contemporary life or religious history, create a sense of distance with their progression from a dark foreground to a light background and a sense of spaciousness with their small figures in large spaces, whether outdoors or on a stage. Callot "skillful[ly] blend[s] acute visual observation with a penchant for stylish exaggeration" (Russell), combining particularities and stereotypes and displaying his virtuosity by convincingly depicting crowds and immense spaces within the confines of small prints. Callot was a methodical artist who made many preparatory drawings, both large compositions and detailed studies, and made few changes in images on the plate. He studied life around him at court, in the city, in fields, military camps, on the roads, and in the streets and combined this knowledge with a fertile imagination and a thoughtful sense of composition.

The major themes of Callot's prints are religion, theater, war, and landscape. Religious works formed the largest category of his oeuvre throughout his career and clearly promoted Catholic Counter-Reformation subjects such as the Virgin, the saints, and martyrs. He received commissions from individuals and from Catholic orders and created works on his own initiative. Callot spent a great deal of time making official visual records of court festivals, theatrical performances, and funerals, in addition to more fanciful portrayals of commedia dell'arte characters. War was ever-present in seventeenth-century Europe; and Callot depicted all aspects of it, from sieges and battles to preparations and depredations. Landscape is a common element in these works, though he made few scenes of pure landscape. His landscapes--both fantasies and documentary images--are often peopled with picaresque and picturesque poor people: beggars, gypsies, peasants, and soldiers. Callot's many allegorical and emblematic images, often religious and in large sets, contribute significantly to that Baroque genre. In addition, he engraved a few portraits and, very early in his career, rendered some copies of paintings.

#### **Access**

Open for use by qualified researchers.

#### **Publication Rights**

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#### **Preferred Citation**

Jacques Callot etchings, ca.1615-1635, Research Library, The Getty Research Institute, Accession no. 890027.  
<http://hdl.handle.net/10020/cifa890027>

#### **Acquisition Information**

The Getty Research Institute aquired this collection in 1989.

#### **Notes on Processing**

Description for items in this collection is presented as follows:

*Title of print.*

*Title of set* (number of prints in set).

Place, date: Publisher.

State of print. R. Measurements.

Bibliographic reference(s).

Notes.

Provenance information.

Titles are listed in English, following common usage. Series titles are given first when the complete series is present. All entries are etchings unless otherwise specified.

Publication information is taken from the prints and from bibliographic sources; complete names are used when known. Supplied information is in brackets. s.l. = sine loco (without place). s.d. = sine datum (without date). s.n. = sine nomine (without name).

R., R.R., R.R.R., and R.R.R.R. are Lieure's designations for successively rarer states of Callot's prints. R.R.R.R. is used for states known only in five or fewer examples.

All measurements are in centimeters. For suites of prints, only one page has been measured; this is usually the title page or the first print. Pl. = platemark; Sh. = sheet. Al. = album page.

Descriptions and citations reference the following secondary sources:

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*L'Art en Lorraine au temps de Jacques Callot*: Musée des beaux-arts, Nancy, 13 juin-14 septembre 1992. Paris: Réunion des musées nationaux, 1992.

*Jacques Callot, 1592-1635*: [exhibition] at the Museum of Art, Rhode Island School of Design, Providence, Rhode Island, March 5 through April 11, 1970. [Providence]: Museum of Art, Rhode Island School of Design; Department of Art, Brown University, 1970.

*Jacques Callot, 1592-1635*: [exposition] Musée historique lorrain, Nancy, 13 juin-14 septembre 1992. Paris: Editions de la Réunion des musées nationaux, 1992.

Lieure, Jules. *Jacques Callot*. New York: Collectors Editions, 1969. Reprint of edition published in Paris, 1924-1929. 8 volumes.

Lugt, Frits. *Les marques de collections de dessins & d'estampes: marques estampillées et écrites de collections particulières et publiques, marques de marchands, de monteurs et d'imprimeurs, cachets de vente d'artistes décédés, marques de graveurs apposées après le tirage des planches, timbres d'édition, etc. avec des notices historiques sur les collectionneurs, les collections, les ventes, les marchands et éditeurs, etc.* Amsterdam: Vereenigde Drukkerijen, 1921.

Lugt, Frits. *Les marques de collections de dessins & d'estampes: marques estampillées et écrites de collections particulières et publiques, marques de marchands, de monteurs et d'imprimeurs, cachets de vente d'artistes décédés, marques de graveurs apposées après le tirage des planches, timbres d'édition, etc. avec des notices historiques sur les collectionneurs, les collections, les ventes, les marchands et éditeurs, etc.: supplément.* La Haye: M. Nijhoff, 1956.

Meaume, Édouard. *Recherches sur la Vie et les Ouvrages de Jacques Callot: Suite au Peintre-graveur Français de M. Robert-Dumesnil*. Paris: J. Renouard, 1860.

Russell, H. Diane. *Jacques Callot: Prints & Related Drawings*. Washington: National Gallery of Art, 1975.

Ternois, Daniel. *L'Art de Jacques Callot*. Paris: F. de Nobele, 1962.

### **Processing History**

Anne-Marie Schaaf processed this collection in September and October of 1996.

### **Separated Material**

All transferred to the library as rare books.

*The Calendar of Saints* (124 prints + 1 p. letterpress). Paris, 1636: Israël Henriet. *Guide Book to Buildings in the Holy Land* (47 prints). Florence, 1620: Pietro Ceconcelli. *Portrait of Senator Donato Dell'Antella. Oration of Cammillo Rinuccini* (2 prints). Florence, 1618: Zanobi Pignoni. *Solimano* (6 prints). [Florence, 1620: Pietro Ceconcelli].

### **Scope and Content of Collection**

This collection of 429 prints constitutes approximately a third of Callot's work. It focuses on his religious, theatrical, genre, and military works. Most of the prints are in sets, and most sets are complete. All are etchings, some with engraving, except for one set of engravings. The format is often small, even tiny, especially in the larger sets. Four sets are bound in books, which have been transferred to the library and cataloged as rare books.

The collection's strong representation of religious works (279 prints) constitutes Series I. This series includes seven history-picture scenes from the Old and New Testaments, two sets focused on the apostles (portraits and martyrdoms), two separate scenes of saints' struggles, a calendar book with images of the namesake saint on each feast day, a book with engravings of buildings in the Holy Land, and three sets focused on the Virgin Mary (two of which are emblematic, one on her life). Series II comprises a single secular allegory (for a thesis) and a secular emblem (for a noble). Series III includes fifty chronologically-arranged works depicting theatrical and courtly events (a play, mock combats, a funeral, parades, and pageants). With the exception of the *Balli di Sfessania* (commedia dell'arte figures posturing), these prints depict known events on a given date; most are Medici festivals, and one is from Lorraine. Series IV contains fifty-two prints of genre, costume, and landscape scenes: beggars; male and female figure studies from both noble and working classes; bucolic country scenes at a home and a fair; elite pleasure grounds at the palace in Nancy; and the enigmatic *Slave Market*, also known as *The Spectators* and *The Little View of Paris*; . Series V includes forty-seven military images. Of these, a military portrait, a combat scene, and *The Life of Ferdinand I* (the latter not entirely military, but with many battle scenes) depict actual persons or events, while the *Military Exercises* and *Miseries of War* depict more generalized activities of drills and depredation.

The collection includes duplicates from the Graphische Sammlung Albertina; these prints may have belonged to Prince Eugene of Savoy (1663-1736), whose collection was purchased by the Hapsburg Emperor Charles VI in 1737, became part of the Österreichische Nationalbibliothek, and was merged with the Albertina in 1919. The Prince's collection included prints obtained from the Mariettes, especially from Jean Mariette (1660-1742). Some of the Prince's acquisitions from the Mariettes may now be part of this collection; *The Ordeal by Arrows (St. Sebastian)* is accompanied by a sheet with the signature (Lugt 1789) of Pierre II Mariette (1634-1716), father of Jean. Pierre-Jean Mariette (1694-1774), son of Jean, visited

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the Prince to arrange and catalog his collection and facilitated his acquisition of additional prints. Other individual collectors whose marks are found on these prints include Joseph Wenzel, Prince of Liechtenstein (*Solimano*), Edwin De Turck Bechtel (b. 1880) (*Balli di Sfessania*), Giuseppe Storck (1766-1836) (*The Four Feasts*), Joseph-Guillaume-Jean Camberlyn (*The Fair at Xeuilley/ Gondreville*), and Ambroise Firmin-Didot (*The Fair at Xeuilley/ Gondreville*); additional marks on *The Fair at Xeuilley/ Gondreville* were investigated without conclusion. The collection also includes duplicates from the Metropolitan Museum of Art, the Fogg Art Museum at Harvard University, and the National Gallery of Art (Washington, D.C.).

**Arrangement note**

The prints are arranged in 5 series: Series I. Religious works; Series II. Allegories/emblems; Series III. Theatrical and courtly works; Series IV. Genre, costume, and landscape scenes; Series V. Military works

**Subjects - Names**

Charles IV, Duke of Lorraine, 1604-1675  
Cosimo II, Grand Duke of Tuscany, 1590-1621  
Ferdinando I, Grand-Duke of Tuscany, 1549-1609  
Parigi, Giulio, 1571-1635

**Subjects - Topics**

Art and state--France--History--17th century  
Art and state--Italy  
Art and state--Italy--Florence--History--17th century  
Art--Political aspects--France--17th century  
Clothing and dress--History--17th century  
Festivals--France--Early works to 1800  
Theater--France--Early works to 1800  
Theater--Italy--Florence--History--17th century  
Tournaments--France--Nancy--17th century

**Subjects - Places**

Florence (Italy)--Court and courtiers  
Italy--Social life and customs--17th century  
Lorraine (France)--Court and courtiers--Early works to 1800

**Genres and Forms of Material**

Emblems (allegorical pictures)  
Emblems (allegorical pictures)--France--17th century  
Engravings--France--17th century  
Engravings--Italy--17th century  
Etchings--France--17th century  
Etchings--Italy--17th century  
Prints--France--17th century  
Prints--Italy--17th century

**Contributors**

Bechtel, Edwin DeTurck, 1880-1957  
Cecconcelli, Pietro  
Firmin-Didot, Ambroise, 1790-1876  
Henriet, Israel, ca. 1590-1661  
Langlois, François, 1588-1647  
Liechtenstein, Joseph Wenzel, Fürst von, 1696-1772  
Mariette, Pierre, 1634-1716  
Mariette, Pierre-Jean, 1694-1774  
Rosselli, Matheo, 1578-1650

Series I. **Religious Works 1619-1635**

**Physical Description:** 279 prints

**Scope and Content Note**

Religion-based work includes illustrations of events in the Old and New Testaments and representations of the Virgin Mary, saints, and apostles.

Box 1\*, Folder 1

***The Crossing of the Red Sea***

**Paris, Israël Henriët 1629:**

**Scope and Content Note**

Third state. Pl. 12.8 × 23.4; Sh. 14.2 × 24.9. Mounted on card 20.3 × 29.5.

**Bibliography**

Lieure 665.

Meaume 1.

Box 1\*, Folder 2

***Judith with the Head of Holofernes***

**[Paris], [Israël Henriët] s.d.:**

**Scope and Content Note**

First state. R. Pl. 10.3 × 7.2; Sh. 12 × 8.8.

Etched entirely in stipple with a needle.

**Bibliography**

Lieure 674.

Meaume 91.

Russell 171.

Box 1\*, Folder 3

***The Crowning with Thorns***

***The Large Passion (1 of 7 prints)***

**s.l., s.n. [ca. 1619-1624]**

**Scope and Content Note**

Third state. Sh. 10.3 × 21.5.

Etching and engraving.

This plate was ruined when Callot tried to create the halo.

**Bibliography**

Lieure 284.

Meaume 15.

Russell 166.

Box 1\*, Folder 4

***The Four Feasts (4 prints)***

**[Florence], s.n. [1619]:**

**Scope and Content Note**

First state. Sh. 7.8 × 5.9.

Individual titles: *The Marriage at Cana*, *Christ in the House of the Pharisee*, *The Last Supper*, and *The Supper at Emmaus*.

"G. Storck a Milano 1799. No.10029. No.4 Stz[?]" in brown ink on reverse.

Provenance: Giuseppe Storck; Graphische Sammlung Albertina.

**Bibliography**

Lieure 295-298.

Meaume 48-51.

Box 1\*, Folder 5

***The Light of the Cloister (27 prints)***  
**[Paris, Ciartres [François Langlois] 1628]:**

**Scope and Content Note**

Second state. Sh. 6.3 × 8.3.

Latin title: *Lux Claustris*.

Provenance: Graphische Sammlung Albertina.

**Bibliography**

Lieure 599-625.

Meaume 234-260.

Box 1\*, Folder 6

***The Life of the Virgin in Emblems (27 prints)***  
**[Nancy, s.n. 1626]:**

**Scope and Content Note**

First state, except L.627, which is second state. Sh. 6.4 × 8.3.

Etchings and engravings.

Latin title: *Vita Beatæ Mariæ Vir Matris Dei Emblematis*.

Provenance: Graphische Sammlung Albertina.

**Bibliography**

Lieure 626-652.

Meaume 207-233.

Russell 158.

Box 1\*, Folder 7

***The Life of the Virgin (15 prints)***  
**Paris, Israël Henriet [1630]:**

**Scope and Content Note**

Second state. Sh. 7.1 × 4.7.

Latin title: *Vita Et Historia Beatæ Mariæ Virginis Matris Dei*.

**Bibliography**

Lieure 1357-1370.

Meaume 76-89.

Box 1\*, Folder 8

***The Large Apostles (16 prints)***  
**Paris, Israël Henriet 1631:**

**Scope and Content Note**

Third state, except L.1298 and L.1299, which are second state, and L.1297, which is only state. Pl. 14.5 × 9.7; Sh. 19.1 × 12.9.

Latin title: *Salvatoris Beatæ Mariæ Virginis Sanctorum Apostolorum Icones*.

**Bibliography**

Lieure 1297-1312.

Meaume 104-119.

Russell 148-149.

Box 2\*, Folder 1

***The Martyrdoms of the Apostles (16 prints)***

**[Paris, Israël Henriet ca. 1630-1635]:**

**Scope and Content Note**

Third state, except L.1387, L.1388, L.1391, and L.1395, which are second state. Sh. 7.3 × 4.6.

Latin title: *Martyrium Apostolorum*.

**Bibliography**

Lieure 1386-1401.

Meaume 120-135.

Russell 143-147.

Box 2\*, Folder 2

***The Ordeal by Arrows (St. Sebastian)***

**[Nancy, s.n. ca. 1632-1633]:**

**Scope and Content Note**

First state. Sh. 16 × 32.3.

Etching and engraving.

"P. Mariette 1666" in ink and crossed out on an additional loose sheet of paper cut from the same sheet as the print.

Provenance: Graphische Sammlung Albertina.

**Bibliography**

Lieure 670.

Meaume 137.

Russell 152.

Box 2\*, Folder 3

***The Temptation of St. Antony (second version)***

**[Paris], Israël Henriet 1635:**

**Scope and Content Note**

Fourth state. Pl. 35.7 × 46.1; Sh. 39.4 × 50.

**Bibliography**

Lieure 1416.

Meaume 139.

Russell 139.

Series II. **Allegories/Emblems, 1623, 1631**

**Physical Description:** 2.0 prints

**Scope and Content Note**

Series of secular works includes emblem created for a noble and allegory completed for a thesis.

Box 2\*, Folder 4

***The Large Rock***

**[Nancy, s.n. ca. 1631]:**

**Scope and Content Note**

Only state. R. Sh. 20 × 27.9.

**Bibliography**

Lieure 512.

Meaume 616.



Oversize 1\*\*

**The Large Thesis**

**[Nancy], s.n. 1623:**

**Scope and Content Note**

First state. Sh. 80.5 × 49.6 (two sheets joined across the center).

Etching and engraving.

**Bibliography**

Lieure 569.

Meaume 615.

Series III. **Theatrical and Courtly Works, 1616-1627**

**Physical Description:** 50.0 prints

**Scope and Content Note**

Series depicts theatrical and court events, such as plays, mock combats, parades, and pageants. Most are representations of actual occurrences, including a number of festivals in Lorraine or Medici Florence. Prints are arranged chronologically.

Box 2\*, Folder 5

**Parade in the Amphitheater**

**One of the Infantry Combats**

**The War of Love (2 of 4 prints)**

**[Florence, s.n. 1616]:**

**Scope and Content Note**

Second state. R.R. ( *Parade*) Sh. 22.5 × 30.3.

Italian title: *Mostra della Guerra d'Amore*.

Italian title: *Uno de gl'Abbattimenti della Guerra D Amore*.

Dated 1615 in Florentine old style.

**Bibliography**

Lieure 170-171.

Meaume 633-634.

Russell 50-51.

Box 2\*, Folder 6

**View of the Festival**

**The War of Beauty (1 of 6 prints)**

**[Florence, s.n. 1616]:**

**Scope and Content Note**

First state. Sh. 22.6 × 30.1.

Italian titles: *Teatro Fatto in Firenze Nella Festa A Cavallo Per La Venuta Del Ser.mo Principe D'Urbino*.

*La Guerra di Bellezza*.

**Bibliography**

Lieure 182.

Meaume 640.

Russell 58.

Box 2\*, Folder 7

**First Intermezzo**

**Scope and Content Note**

Fourth state. Pl. 28.9 × 20.3; Sh. 34 × 23.4.

*Second Intermezzo*

*Third Intermezzo*

Only states. Sh. 20.4 × 28.9

*The Intermezzi* (3 prints).

Florence, 1617: s.n.

Italian titles: *Primo Intermedio Della Veglia Della Liberazione Di Tirreno.*

*Secondo Intermedio Dove Si Vide Armarsi L'Inferno Per Far Vendetta Di Circe Contro Tirreno.*

*Terzo Intermedio Dove Si Vide Venire Amore Con Tutta La Sua Corte A Divider La Battaglia.*

Dated 1616 in Florentine old style.

Paper differs among prints.

Provenance: National Gallery of Art, Washington, D.C.

**Bibliography**

Lieure 185-187.

Meaume 630-632.

Russell 59-61.

Box 2\*, Folder 8

***The Catafalque of the Emperor Matthias***

**Florence, s.n. 1619:**

**Scope and Content Note**

Second state. Sh. 28.3 × 21.

Italian title: *Essequie Celebrate In Fiorenze Dal Ser.Mo Gran Duca Per La Morte Dell' Imperator Mattias.*

**Bibliography**

Lieure 299.

Meaume 597.

Russell 10.

Box 3\*, Folder 1

***Balli di Sfessania (24 prints)***

**[Nancy, s.n. ca. 1622]:**

**Scope and Content Note**

First state. Pl. 7.2 × 9.3; Sh. 18.7 × 26.8.

4 plates printed on each sheet.

Provenance: Edwin De Turck Bechtel; Metropolitan Museum of Art.

**Bibliography**

Lieure 379-402.

Meaume 641-664.

Russell 89-100, 102-103.

Box 3\*, Folder 2

**Combat at the Barrier (12 prints)**

**Nancy, s.n. [1627]:**

**Scope and Content Note**

First state, except L.575 and L.583, which are second state. R.(L.585); R.R.R.R.(L.586)  
Sh.15.7 × 11.

2 sheets each in 4 mats. Measurements vary significantly.

Illegible collector's mark at bottom right on verso of L.577 and L.578.

**Bibliography**

Lieure 575-586.  
Meaume 490-500.  
Russell 115-125.

Series IV. **Genre, Costume, and Landscape Scenes, 1620-1635**

**Physical Description:** 52.0 prints

**Scope and Content Note**

Series includes male and female figure studies from both noble and working classes; beggars; scenes of a country home and fair, and a depiction of the palace at Nancy.

Box 3\*, Folder 3

**The Beggars (25 prints)**

**[Nancy, s.n. ca.1621]:**

**Scope and Content Note**

First state, except title page, which is only state. Pl. 13.8 × 9.1; Sh. 14 × 9.3.

**Bibliography**

Lieure 479-503.  
Meaume 685-709.  
Russell 37-41.

Box 3\*, Folder 4

**Various Figures (8 of 16 prints)**

**s.l., s.n. s.d.:**

**Scope and Content Note**

Second state. Pl. 8.3 × 9.3; Sh. 11.5 × 13.1.

Italian title: *Varie Figure*.

The date and location of the etching of these prints is much debated.

Some with wide margins (L.202, 204, 205); some pasted into window in another sheet (L.207, 208, 210, 211); strip added to bottom and top of L.209.

**Bibliography**

Lieure 202, 204, 205, 207-211.  
Meaume 731, 732, 734-736, 738, 739, 742.

Box 3\*, Folder 5

**The Fantasies (14 prints)**

**[Paris], Israël Henriet. 1635:**

**Scope and Content Note**

First state, except title page, which is second state. Pl. 6.1 × 8.1; Sh. 6.4 × 8.4.

"106" in brown ink at bottom left of title page.

**Bibliography**

Lieure 1372-1385.  
Meaume 868-881.

Box 3\*, Folder 6

***Two Standing Women of Quality***  
**s.l., s.n. [ca. 1620-1625]:**

**Scope and Content Note**

First state. Pl. 6.4 × 7.8; Sh. 6.6 × 8.1.

In mat with # 28.

**Bibliography**

Lieure 535.

Meaume 672.

Box 3\*, Folder 6

***The Winder and the Spinner***  
**s.l., s.n. [ca. 1620-1625]:**

**Scope and Content Note**

First state. Pl. 6.3 × 7.7; Sh. 6.5 × 7.9.

In mat with # 27.

**Bibliography**

Lieure 536.

Meaume 671.

Box 3\*, Folder 7

***The Slave Market***  
**s.l., s.n. s.d.:**

**Scope and Content Note**

First state. R.R. Sh. 11.6 × 21.9.

**Bibliography**

Lieure 369.

Meaume 712.

Box 4\*, Folder 1

***The Fair at Xeuilley (The Fair at Gondreville)***  
**[Nancy, s.n. ca. 1625]:**

**Scope and Content Note**

First state. R.R.R. Pl. 19.3 × 34; Sh. 20.5 × 35.1.

LDS[?] cipher in ink on verso. AH monogram stamp on verso.

Provenance: Joseph-Guillaume-Jean Camberlyn; Ambroise Firmin-Didot.

**Bibliography**

Lieure 561.

Meaume 623.

Russell 13.

Box 4\*, Folder 2

***The Palace Gardens at Nancy***  
**Nancy, Jacques Callot. 1625:**

**Scope and Content Note**

First state. Sh. 25.5 × 38.3.

French title: *Parterre du Palais de Nancy*.

Provenance: Fogg Art Museum, Harvard University.

**Bibliography**

Lieure 566.

Meaume 622.

Russell 16.

Box 4\*, Folder 3

***The Little Trellis***

**[Paris], [Israël Henriët]. 1635:**

**Scope and Content Note**

Second state. R.R.R. Pl. 8.1 × 16.3; Sh. 8.4 × 16.7.

**Bibliography**

Lieure 1428.

Meaume 710.

Russell 21.

Series V. **Military Works, 1615-1635**

**Physical Description:** 47.0 prints

**Scope and Content Note**

Military-themed material includes portraits and depictions of actual combat scenes, and prints showing general military exercises and depredations.

Box 4\*, Folder 4

***Portrait of Louis de Lorraine, Prince of Phalsbourg***

**[Nancy, s.n. ca. 1621-1623]:**

**Scope and Content Note**

Only state. R. Sh. 27.6 × 34.6.

Etching and engraving.

Part of inscription cut off at bottom. "1093" in ink at bottom right.

Offsetting on verso from another copy of the print.

**Bibliography**

Lieure 505.

Meaume 508.

Russell 175.

Box 4\*, Folder 5-7

***The Life of Ferdinand I de' Medici (15 of 16 prints)***

**[Florence, s.n. ca. 1615-1617]:**

**Scope and Content Note**

First state. Pl. 22.5 × 30.2; Sh. 43.5 × 45.5.

Engravings.

Designed by Matteo Rosselli, with significant changes made by Callot.

Paper varies in color.

**Bibliography**

Lieure 147-161.

Meaume 534-548.

Russell 24, 174.

Box 4\*, Folder 8

***Military Exercises (13 prints)***

**[Paris], Israël Henriët 1635:**

**Scope and Content Note**

Second state. Pl. 6.2 × 8; Sh. 6.5 × 8.3. Mounted on card 8.1 × 9.9.

**Bibliography**

Lieure 1320-1332.

Meaume 582-594.

Russell 214-226.

Box 4\*, Folder 9

***The Large Miseries of War (18 prints)***

**Paris, Israël Henriet 1633:**

**Scope and Content Note**

Second state, except L. 1339 and L. 1356, which are third state. Pl. 8.2 × 18.5; Sh. 16.1 × 26.3.

Couplets by Abbé de Marolles.

Title page is trimmed (Sh. 8.9 × 18.9) and mounted on another sheet.

**Bibliography**

Lieure 1339-1356.

Meaume 564-581.

Russell 193-212.

Oversize 2\*\*

***The Combat of Avigliana***

**[France, s.n. 1631-1632]:**

**Scope and Content Note**

Only state. Sh 35.9 × 53.2.

Unfinished plate; this copy lacking blank inscription area at bottom.

**Bibliography**

Lieure 663.

Meaume 509.

Russell 178.